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NOTES

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I. BUDDHA (KHMER). FOGG ART MUSEUM

AN EXAMPLE OF CAMBODIAN SCULPTURE

IN the Art of Sculpture, as it is generally practiced in America and in Europe, the student is introduced, at once, to the human figure and to particular models. The model is studied from different angles and points of view and then reproduced as nearly as possible in a reduced facsimile. When, after some years of this practice of imitation, the student is able to reproduce the model with success he is regarded as a trained artist. That means that he is prepared to express his ideas, if he has any. If, as it often happens, he has no ideas, he is apt to become a teacher. It is so much easier to talk about doing things than to do them. There are others, however, in increasing numbers, who, having imagination, begin the practice of the Art by following its suggestions. They call themselves "independents." Their effort is, first and last, to convert ideas into realities. If what they imagine is interesting or significant, interesting and significant works ought to be produced. As a rule, however, the works produced show a deplorable poverty of ideas and a need of technical knowledge, understanding, and skill. These "independents" are "emancipated," they tell us, not only from the practice of imitation but from tradition and all precedents of the Art. They do their work and express themselves, each one in his own workshop and in the limited light of his own personal experience.

For this reason it rarely happens that we recognise a master or discover a masterpiece.

The living model was used constantly in France during the Eighteenth Century and in Italy during the period of the Renaissance. It was used, however, not as we use it, but in a different way. It was used simply as an aid in the expression of ideas, as a means of getting the visual knowledge required for the production of a particular work, — a certain figure, for example, in a certain attitude, imaginatively conceived. Unlike the modern "independents" the sculptors of the Eighteenth Century and of the Renaissance had a profound respect for tradition and good precedents and were unwilling to exhibit works which were not up to the standard established and maintained in their craft. The artist was self-conscious. His idea was to express himself, always, but in so doing he kept very close to tradition and good precedents. Avoiding eccentricities he did his work as well as he could, keeping it up to a recognised standard and surpassing it if he could. He was, in this way, safeguarded from doing absurd and ridiculous things. As a result of this theory and practice of Art we recognise many masters and many masterpieces.

Going back beyond the Art of the Renaissance, to Gothic, Romanesque, and Byzantine Art we are surprised to find a vast amount of excellent work and many masterpieces but no masters. Why? Because such a high level of excellence was attained by everybody who practiced the Art that it was very difficult for anybody to excel in it. The work

of the master was only a little better than that of the common craftsman. It was not easy to distinguish it. Then it never occurred to anyone that he was expressing himself. He was doing a recognised type of work because it was wanted and he was doing it as well as he could. He was only one of many doing the same thing in the same way. So it was in Ancient Greece, in Egypt, and in Asia everywhere. All that the master was able to do that the ordinary craftsman was unable to do was to add "that little thing which makes perfection, which is not a little thing."

I find the explanation of this very interesting condition of things in the fact that during the Middle Ages, in Ancient Greece, in Egypt, and in Asia, the practice of the craftsman was very strictly determined by tradition and good precedents, by formulas or canons of proportion, and by rules of procedure; rules to be followed by everyone, as a matter of course. The first rude image which was produced became a prototype. It was the one and only. It was the best of its kind because there was only one. It was a symbol; a suggestion of life and an idea of it, and because there was nothing better of its kind it was considered beautiful. It was reproduced as occasion required and improved from time to time; but very little, if at all, changed in its character or in its meaning. The improvement of it was slow but sure. The common craftsman knew exactly what he had to do and exactly how to do it. All that he could expect to do, in any case, was to do the same thing in the same way, only

a little better, when that was possible. So, by degrees, the first rude image, without changing its character or meaning, became more and more life-like and expressive. What in the beginning was only a suggestion of Nature and Life became as it went on, a specific description and representation of it. In this way the truth of the imagination as expressed in the work of Art approached the truth of vision and in the ultimate achievement, reached it. This truth of vision was never reached in the beginning but always at the end. It was reached by the effort, not of any particular master, trying to express himself, but by generations of craftsmen; each one following tradition and the best precedents, as a matter of course; adding something more of truth when he was able to imagine it. With this brief explanation of a method and principle of artistic effort and achievement, long abandoned and very little understood, I shall proceed to consider a few examples and illustrations which I find in Cambodian Art; examples which we have at the Museum of Fine Arts in Boston and at the Fogg Museum of Harvard University.

There are no ruins in the world more wonderful and impressive than those of Cambodia, which have come to our knowledge within quite recent times. Once a populous and, in its way, a civilized country, Cambodia is now, most of it, a jungle for wild elephants, tigers, and serpents. There are only a few people left there and no civilization of any consequence; only ruins, the evidence of the civilization that has passed away. There are ruins here

and there, all over the country, but the centre of interest is at Angkor; in the walled city of Angkor Thom and in the temples of Angkor Wat, Ta Prom and Pra Kahn which are outside the walls but not far away. Unfortunately Angkor is difficult of access and only a few travellers have been there. It is accessible only between the months of November and January: before the condition of inundation, at the end of the wet season, has passed, and before the waters of the great lake, Ton-le-sap, have subsided, making navigation impossible. It is by no means easy to get to Angkor and to stay there is never very safe. I believe there is no place under the sun so hot. It is worth while, however, to take the trouble and the risk; for nowhere under the sun are the wonders of Nature and of Art so impressively united.

The civilization which produced the buildings, now in ruins, and the sculptures upon their walls, had its beginning in the ninth century of our era and its ending in the thirteenth. Though there are many ruins and many sculptures there are very few inscriptions or historic records of any kind. We have the names of kings who made gifts to the temples. These gifts were made sometimes to Siva and sometimes to the Buddha. There are references to wars with the Chams, a neighbouring people who occupied the country of Champa, to the north and east of Cambodia. The Art, which is our particular interest, may be described as partly Cambodian (Khmer), partly Cham; partly Buddhistic and partly Saivite.

In the year 1295 an embassy came to Cambodia from the emperor of China to demand tribute. One of the envoys, Tcheon Ta-kouan, stayed for a whole year at Angkor Thom and has written an account of what he saw and learned there. He describes the people and their customs and laws; which he says were rude as compared with those of the Chinese. He speaks of the slaves that were employed in great numbers and of the agriculture that was carried on most productively. He speaks of the Chinese who had come into the country and settled there and were profitably busy. At the end of the account there is a description of the king coming out of his palace in state and showing himself to the people. At the head of the procession was a guard of cavalry, with standards, flags, and music. There were the ministers and princes, some of them mounted on elephants, others in chariots, with footmen carrying red parasols. The women of the palace followed, from three to five hundred of them; some with lighted candles, others carrying utensils of silver. There were, also, dancing girls and women with spears and shields, who were the king's particular body guard. The wives of the king and his concubines were carried in palanquins. The parasols in this case were white with handles and decorations of gold. The king, carrying in his hand a sword of gold, followed on an elephant. There was another guard of cavalry at the end of the procession. During the year of his stay at Angkor Thom Tcheon Ta-kouan saw the king come out of his palace four times. This



2. BUDDHA (KHMER). FOGG ART MUSEUM



3. BUDDHA (KHMER). BOSTON MUSEUM



4. BUDDHA (KHMER). BOSTON MUSEUM



5. BUDDHA (KHMER). BOSTON MUSEUM



6. KHMER? BOSTON MUSEUM



7. CHAM? BOSTON MUSEUM



8. CHAM? BOSTON MUSEUM

account which he has given is wonderfully well illustrated in the sculptures of the Bayon, the great temple of Angkor Thom. Of these sculptures there are now excellent photographs, which may be seen in the library of the Museum of Fine Arts in Boston. The reader is referred particularly to the "Bulletin de l'École Française de l'Extrême Orient," 1902, and to "Le Bayon d'Angkor Thom, Mission Henri Dufour," Leroux, Paris, 1910.

Of the Art, Khmer or Cham, very little has been known until now. During the Siamese occupation of the country everything was disregarded and neglected. There were very few travellers, very few books were written; very few photographs were taken; and almost nothing was published. Now that the country has come under the control of the French, systematic explorations and investigations are being made and a number of scientific men are writing descriptions and producing illustrations. A very large and important collection of casts has been brought to Paris and set up at the Trocadero. Very few of the sculptures, however, have been removed and brought away. There are some pieces, not many, at the Trocadero and others at the Musée Guimet, and the dealers in Paris have a few for sale. Under these circumstances we are fortunate, here at Harvard and in Boston, in the possession of eight or nine. One of them, the head of a Buddha, now on exhibition at the Fogg Museum, in the Sachs Collection, I consider the finest of them all. (See illustrations 1, 2.) The other examples are at the Museum of Fine Arts, Boston,

in the Ross Collection. (See illustrations 3 to 8.) The head of the Buddha at the Fogg Museum is not only the finest of all these examples but it is the finest that I have seen anywhere, either in Paris or in Cambodia. It represents not only the best of its kind in Khmer sculpture but is, in my judgment, one of the supreme achievements of the Art of Sculpture. As such it may be compared with the Chios head (from Greece, about 450 B.C.) and with the head of Shepseskaf, the son of Mycerinus (from Egypt, about 2800 B.C.); both in the Boston Museum. Comparing the head of the Fogg Museum with these recognised masterpieces it will be appreciated as their equal if not their rival. Comparing it with the Cambodian head in Boston (No. 3) it will be recognised as an example of precisely the same type and formula but far more developed and far more expressive. In it we see an extraordinary likeness to life; almost a portrait; and, more than that, a subtle suggestion and expression of a state of mind and of emotion. The eyes are almost closed, not in sleep but in meditation, and there is a smile upon the lips suggesting a vision of everlasting peace. Here is a work of Art which is descriptively and specifically true to Nature and to Life, and beautiful, because we can think of nothing, of its kind, more nobly conceived or better expressed.

DENMAN W. ROSS



Figure 1
RIBERA. ST. JEROME. FOGG ART MUSEUM



Figure 2
RIBERA. VISION OF ST. JEROME. NAPLES
(Alinari)

PAINTING OF SAINT JEROME

BY RIBERA

THE acquisition, in 1920, of such a broadly representative and masterly specimen of Ribera's achievement as the Saint Jerome which is the subject of this notice constitutes an important step in the development of the Fogg Museum. The function of the Fogg Museum is necessarily double. Not only must it fulfil the purpose of an ordinary museum of art, but, since it is attached to a university, it must in a very special sense assist the student. The aim of the directors has therefore been to collect objects that will afford aesthetic enjoyment, and at the same time will illustrate, by their range, as many periods as possible in the history of art. The several Italian schools of the Middle Ages and Renaissance are already well exemplified, and a good beginning has been made in the art of other countries and epochs. With one or two exceptions, however, until recently there has been nothing to represent either the great school of Spain or the baroque period, the production of which has risen in our day to a new popularity. Ribera's Saint Jerome (Figure 1) goes a long way towards filling both lacunas.

On the top of the rock by which Saint Jerome stands, the painting is signed *Jusepe de Ribera español F.* and dated 1640. It therefore belongs to the period of his mature and most typical works. Paul Mantz, writing in the "Gazette des Beaux

Arts" in 1865,¹ notes its presence in the collection of Count Pourtalès at Paris. In the standard monograph on Ribera by A. L. Mayer, published in 1908,² it is catalogued on page 188 as in the collection of the Baron Léon de Bussièrès at Paris and is briefly discussed on page 128. The canvas measures 49 inches in height and 38½ inches in width. Of the three iconographical phases in which Saint Jerome is usually depicted, as Doctor of the Church, as translator of Holy Scripture, or as penitent, he here appears in the last-mentioned character. Only half clad in a great expanse of drapery, the color of which is a typical baroque red, the old ascetic stands beside a piece of rock against a background of warm olive gray. In his right hand he holds as his usual attribute the stone with which he was wont to beat his breast; on his left arm rests another frequent symbol, the skull as an emblem of the nothingness of human vanities. Two well-worn books upon the ledge of rock remind us still that he was scholar as well as penitent. The half surprised and inquiring upward gaze, the attitude of listening, and the opening of the mouth in astonishment, may mean that Ribera was here thinking also of the subject called the Vision of Saint Jerome. While living the life of a hermit, he is said to have been vouchsafed an anticipatory vision of the final Judgment, in which he heard the

¹ 1865, I, p. 100.

² August L. Mayer, *Jusepe de Ribera*, Leipzig, 1908. Although Mayer evidently does not know of the date on the painting, he groups it with other works that were executed about 1640.

sound of the last trumpet. No angel with trumpet is seen, but the posture of the head and the expression seem to imply a supernatural experience.¹

The picture is typical both of the baroque and of Spain, first, in its extreme naturalism. The field of art throughout Europe in the sixteenth century had been largely monopolized by a lifeless classicism, which did little but imitate the achievements of Raphael, Michael Angelo, and the other great Italian masters of the High Renaissance, and became more and more enervated with each repetition. Having evolved a series of inviolable aesthetic canons, classicism imposed upon all masters the same generalized figures, the same pseudo-ancient draperies, and the same vapid gestures. An inevitable reaction had begun in Italy at the end of the century, championed by Caravaggio. In religious painting it assumed the form of a naturalistic treatment of the sacred themes and of an individualization of the generalized types cultivated by the classic Mannerists. Thus it was that a greater naturalism came to be one of the distinguishing traits of the baroque style that is generally characteristic of the seventeenth century. Ribera's first teacher, Ribalta, imported the reaction into the Spanish school of Valencia. Ribera himself, born at Játiva near Valencia about 1588, spent his later student years in Italy and finally took up

¹ The subject of the Vision of Saint Jerome is unmistakable in several other paintings and etchings by Ribera, which include the representation of the angel and trumpet. The most celebrated rendering is in the Naples Gallery (Figure 2).

residence at Naples, where he continued to live until his death in 1652 and thus came into even closer touch with the new movement; but despite his expatriation, he remained in essence a thorough Spaniard, justifying in a very real sense the *sobriquet* that the Italians bestowed upon him, "Lo Spagnoletto," and he grew to be one of the greatest Spanish exponents of the naturalistic revival. Inasmuch as the art of Spain had from its earliest days tended towards the naturalistic, this feature of baroque painting was more emphasized in the Iberian peninsula during the seventeenth century than in Italy itself. Ribera's Saint Jerome betrays the degree to which naturalism could be carried. The head and nude parts of the body are painted with the utmost faithfulness to actuality of which the brush is capable. From the standpoint of physical beauty, this exactitude is not wholly agreeable. In rebellion against the idealizations of classicism, artists had now purposely turned to the ugly and revolting. Ribera, like Zola, conceiving realism as one-sided and as having to do chiefly with the obnoxious aspects of existence, revels in the opportunity afforded by such a subject as the Saint Jerome to paint the less attractive head and flesh of old age and to show that he is not afraid of the strongly accentuated wrinkles and furrows of the withered epidermis. This, indeed, is only one among many representations of Saint Jerome by Spagnoletto. If we once grant the principle of extreme naturalism and its application to unpleasant themes, there is room for naught but

admiration for the consummate dexterity of draftsmanship and modelling with which the master achieves his end. Ribera always brought his realistic skill to a climax in the countenance, sometimes purposely subordinating the rest by treating it in a rather summary fashion; here, although the body, draperies, and accessories are also most carefully painted, the head and expression have been the objects of particular effort.

Another aspect of the reaction was an abandonment of the monotonous lighting of classicism for the so-called *tenebroso* manner, according to which the greater part of the canvas is plunged in deep shadow and patches of high light are sharply relieved against it. The violent but impressive chiaroscuro thus created was relished by the theatrically minded baroque masters, especially by Ribera. Occasionally during the years of his maturity and even of his old age he emancipated himself wholly or in part from this mannerism. The Saint Jerome reveals it only in a very moderate form: the strong light upon the figure is vividly contrasted with the neutral background, and the illuminated face with the dark hair, but the color of the background is far removed from that profundity or sometimes even absolute blackness of shadow in which Ribera often indulged himself.

The virtues of the baroque here receive a powerful manifestation. Critics have acquired the easy habit of stigmatizing the religious expression of the baroque as false and mawkish, and it cannot be denied that, compared with the robust faith em-

bodied in the artistic production of the Middle Ages, the sentiment of the painting and sculpture of the seventeenth century was unfavorably affected by the somewhat artificial and hysterical Christianity of the Counter-Reformation. But compared with the cold or insipid religious feeling of the later Renaissance of the sixteenth century, the devotion incorporated in the art of the Catholic Reaction exhibits a return to a real and more vigorous piety. A greater and more sincere fervor attaches especially to the art of Spain, as the stronghold of the Counter-Reformation and the hearth of the Jesuits. The mystic exaltation of Ribera's youthful saints, masculine and feminine, is likely to border on the sickish, but in his more aged champions of the faith, as in the Apostles of the Prado and here in the Saint Jerome, the expression is restrained and emanates from genuine convictions. There are other analogies between this figure and the series of Apostles, particularly the desire to attain what to the artist of the seventeenth century was the *summum bonum*, the impression of the grandiose. The superb realization of such a purpose constituted perhaps the most distinctive and memorable achievement of the baroque. In these single figures the effect is secured through the majesty of the forms but especially through the broad and imposing sweeps of drapery.

The Saint Jerome represents Ribera not only at his best but also at his most Spanish. The ethnic type, the emphasized naturalism, the intensity and sincerity of the religious experience, belong to the

aesthetic tradition of the peninsula. In certain respects, indeed, Ribera here seems to approach the manner of Velázquez. The relationship is none the less real because it is so intangible. If forced to be more specific, one might point to such factors as the color and simplicity of the background, the tones and free handling of the books, the rather impressionistic technique of the hair and beard, above all the facile mastery of the tricks of the trade. Since these qualities are more characteristic of Velázquez and are given by him a more definite and higher expression, and since they do not show themselves in so pronounced a form in the majority of Ribera's other works, it appears likely, if any influence existed, that in this instance it was exerted by the younger artist upon his older contemporary at Naples. The influence that certain pictures of Ribera may have had in developing the naturalism and chiaroscuro of Velázquez' first period would now be reciprocated. But it is hard to see how Lo Spagnoletto at Naples could have become acquainted with the style of the court painter at Madrid. Possibly no influence is to be assumed, and the analogies may be the result of similar artistic conditions and of the aesthetic instincts of the race.

CHANDLER RATHFON POST.



Figure 1

ANGEL APPEARING TO ZACHARIAS

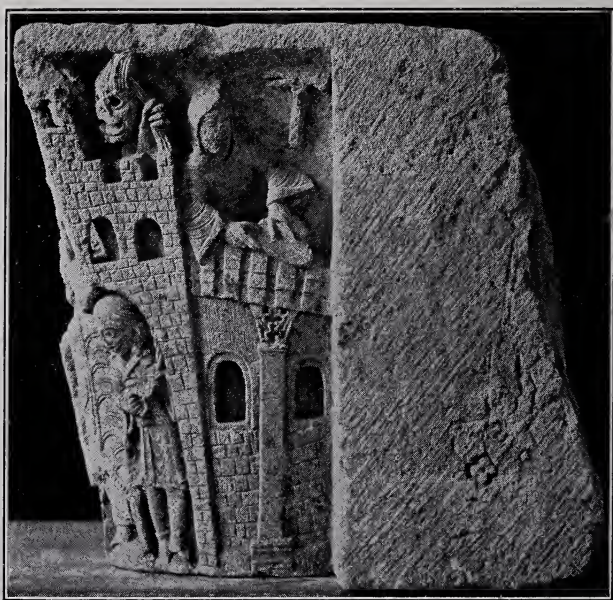


Figure 2

TEMPLE AT JERUSALEM?

CAPITALS FROM MOUTIER-SAINT-JEAN

ROMANESQUE CAPITALS

THE sixteen new Romanesque capitals acquired by the Fogg Museum raise at one stride its collections in this field to an enviable height. Especially the twelve capitals from Moutier-Saint-Jean are of an importance hardly equalled by any other object of mediaeval art in America. Indeed the Louvre itself possesses no comparable example of the Burgundian school, which is, perhaps, whether from the point of view of historic importance, or from that of pure aesthetic excellence, the most significant of mediaeval sculpture. We have here the twelfth century at its purest and best, a supreme example of a vital period.

Of the history of Moutier-Saint-Jean very little is known, and yet that little by singular good fortune includes the most essential facts. The abbey was situated in the département of Côte-d'Or, in the valley of the Récôme, a few miles above Semur. But little of the church, apparently, remains *in situ*; a Beaux-Arts photograph shows a thirteenth century portal, with a tympanum representing the Coronation of the Virgin, built into a modern room which seems to be used as a stable (Photo. No. 19959); two others show a Virgin of the fourteenth century, and three statues of the fifteenth century (Photos. Nos. 20701, 20702), all apparently fragments from the ancient monastery.

The most important source of information about Moutier-Saint-Jean is however the account in Dom Plancher's "Histoire générale et particulière de

Bourgogne," published by Fay at Dijon in 1737 in four great folio volumes. Dom Plancher knew the abbey before the Revolution, when it was still presumably intact. The information he gives us is therefore most precious testimony. Unfortunately he seems to have been much more interested in the later Gothic portions of the church than in the far more important twelfth century remains. He has left us (volume I, page 516) a full page engraving of the thirteenth century porch, with triple portal, in the central tympanum of which was represented the *Majestas Domini* and the apostles: he studies in great detail the iconography of the capitals of this porch. But he is silent in regard to the Romanesque capitals of the church which have now found their way into the Fogg Museum. What he does tell us of great interest is that the church was built by the abbot Bernard II, who was elected in 1109, and who died in 1133.

There can be little question that the Fogg Museum capitals come from the church. Their size and architectural forms indicate that they must have supported heavy transverse ribs. They are consequently anterior to 1133.

This date agrees well with that indicated for other Burgundian monuments. The closest relatives of the Moutier-Saint-Jean capitals are those of Saulieu; now Saulieu was consecrated in 1119. It is probable that at the time of this consecration only the now destroyed choir was completed, and that the existing capitals of the nave date from after rather than before this year. This would make them



Figure 3. ELIZABETH AND HANDMAIDEN



Figure 4. ANGEL

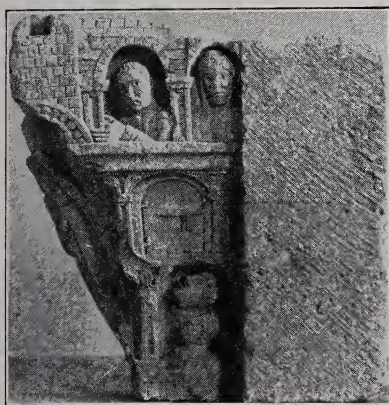


Figure 5. VILLAGE OF EMMAUS ?



Figure 6. SAMSON AND THE LION



Figure 7



Figure 8

CAPITALS FROM MOUTIER-SAINT-JEAN

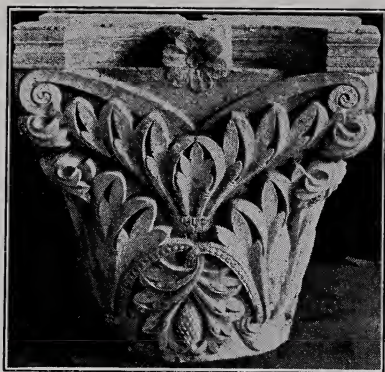


Figure 9



Figure 10



Figure 11



Figure 12

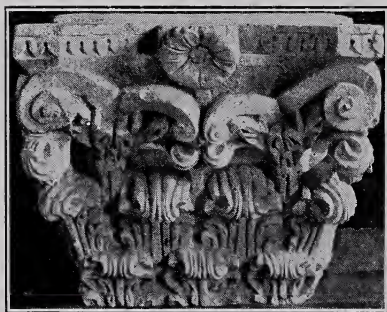


Figure 13



Figure 14

CAPITALS FROM MOUTIER-SAINT-JEAN

exactly contemporary with Moutier-Saint-Jean. Autun is the next closest relative; Autun begun in 1119 was consecrated in 1132. The Moutier-Saint-Jean capitals were therefore in all probability executed in the third decade of the twelfth century.

The nine capitals decorated with pure design (eight of which are reproduced, Figures 7-14) show that combination of strength and delicacy, that supreme skill in execution which is characteristic of the best Burgundian work of the twelfth century. It is, however, the figured capitals that grip most strongly the attention.

The first of the figured capitals represents on its principal face the Angel appearing to Zacharias (Figure 1). The priest of the course of Abia is officiating at an altar covered with a cloth falling in curving folds, and terminating in a fringe. He seems to have held in one hand a censer, in the other a book, but both objects are much broken. Gabriel stands before him gravely, his arms crossed. On the face of the capital to the left is shown Elizabeth, probably conceived of as being in a building adjoining the temple, and which is perhaps indicated by the arch with triple billet moulding that surmounts the scene (Figure 3). Elizabeth is accompanied by a handmaiden, or possibly a youth, with whom she appears to be in earnest conversation. There is, so far as I know, no text either scriptural or legendary which could account for this amplification of the Annunciation to Zacharias. The fact that the church was dedicated to Saint John may in part explain why an event so important

for the life of the Baptist should have been given especial emphasis. Surprising as is this face of the capital, however, the other is much more so. We seem to be shown a sort of genre scene in which the sculptor amuses himself by imagining the adjuncts of the temple at Jerusalem (Figure 2). Such amplification of the *mise-en-scène* is not entirely unprecedented in twelfth century art; in the voussures of the portal at Le Mans for example the sculptor not content with showing us the Marriage at Cana, transports us into the kitchen where the feast was prepared, and entertains us with a most diverting representation of mediaeval cookery in all its details. So in the capital at Moutier-Saint-Jean we have perhaps merely a genre representation of the life about a mediaeval church. Thus we see the bell-ringer hard at work pulling the cord of the bell under the tower. This figure vividly calls to mind the *Milio campanarius* of the Reggio mosaic. But the other end of the rope seems to be attached not to the bell, but to the hair of a demon perched on the summit of the tower; and on the roof of the temple is seated a cowed personage. He holds in his hands an object which might be a tile. Over his left shoulder is seen a cutting hammer, which was the stock implement of the mediaeval masons. Have we here a master-builder repairing the roof of the temple? Or does this entire face of the capital have some other, and much more profound, meaning, which escapes me?

The second capital represents on its principal face, as Professor Post has recognized, the Journey



Figure 15
JOURNEY TO EMMAUS



Figure 16
SACRIFICES OF CAIN AND ABEL
CAPITALS FROM MOUTIER-SAINT-JEAN

to Emmaus (Figure 15). Christ, holding the Resurrection cross (it has been nearly entirely broken away) meets the two disciples who carry pilgrims' staffs. It is not clear why one of the disciples should be represented as much shorter than the other. Above on either side hover angels of extraordinary loveliness — one of the most beautiful passages in the entire series of capitals (see also Figure 4). On the right-hand face of the capital is shown a city — a locked door, with heads of various ages and sexes peering from three windows (Figure 5). This presumably indicates either Jerusalem or the village of Emmaus.

The third capital represents the Sacrifices of Cain and Abel (Figure 16). The two protagonists are indicated by inscriptions — ABEL CUM PRIMICIIS, CAIM CUM LOLIO. Abel, who is haloed, in distinction from Cain who is not, presents a lamb; the hand of God descends towards it, and away from Cain, who offers a sheaf of wheat. The two brothers are separated by a double-headed eagle, an ancient motive of Eastern origin, which perhaps found its way into Burgundy through the medium of stuffs. The right-hand face of the capital shows Samson wrestling with the Lion (Figure 6). In later mediaeval iconography Samson is often the symbol of Force; but it is not clear that the subject here refers to the brutality of Cain.

If the capitals of Moutier-Saint-Jean are of infinitely higher quality than those of Saint-Pons, the latter are in revenge much better known. The abbey of Saint-Pons and the scattered fragments

of its sculpture were the subject of an exhaustive monograph by J. Sahuc, published at Montpellier (Société Anonyme de l'Imprimerie Générale du Midi) in 1908 and entitled "L'Art roman à Saint-Pons-de-Thomières." In this work all the capitals now at the Fogg Museum, but which at that time belonged to Mme. Marty at Saint-Pons are reproduced and described (pages 78-79, 80-81, plate H, figures 2, 3, 4; plate J, figures 1, 2; plate K, figures 3, 4, 5, 6). M. André Michel, in his well known "Histoire de l'Art" (volume 1, page 630) devoted a large amount of space to Saint-Pons, and reproduced the capital representing the Feast at the House of Simon, which is now at the Fogg Museum.

Saint-Pons is situated in the département of Hérault, and lies on the southern edge of the Cévennes, north-west from Narbonne. The monastery was founded in 936 by Raimond Pons II, count of Toulouse and his wife Garsinde. The church was dedicated in 937 or 938. Little of this structure however survives in the existing church, which has been several times made over and reconstructed. In 1171 Roger Trencavel, vicomte of Béziers, having quarreled with Raimond de Dourgne, abbot of Saint-Pons, took, pillaged, and destroyed the monastery. The church however was not injured. It is probable that the capitals now in the Fogg Museum belong to a reconstruction of the cloister begun after this sack. The monastery appears to have been associated with the reform of Cluny (Bruel, IV, 203; Bullarium, 216). In the

sixteenth century the abbey fell into decline. In 1567 the cloister was destroyed; but in 1668 it was rebuilt with the old materials. The choir of the church was destroyed in 1572, but the débris was not cleared away until 1716. At this period the orientation of the church was reversed, so that the ancient portals are now in the choir wall. The cloister, although repaired, was not kept up, and soon began to fall again into ruin. It had apparently entirely disappeared before 1785, but the ancient capitals passed into the possession of various families of the neighbourhood, where they remained until a few years ago. Two however found their way to the Museum of Toulouse, and two others to Montpellier, one to the university, the other to the archaeological museum.

In the church of Saint-Pons there remain two tympana representing one the Last Supper, the other the Crucifixion. There is also a side portal with strange sculptures of the Sun and Moon, signed by the sculptor Gillo. All this work upon the church is however much more primitive than the capitals of the cloister; it probably dates from early in the twelfth century, whereas the Fogg Museum capitals are to be placed after the sack of 1171.

Another capital of this same series has recently been acquired by the Museum of Fine Arts in Boston, and three others have been given to the Metropolitan Museum in New York.

The capitals of the cloister of Saint-Pons seem to have been executed slowly during a considerable

interval of time, in which the style gradually transformed itself, although an unmistakable effort is made to preserve the uniformity of design. Thus the later capitals show us Romanesque types, but really executed in the Gothic manner.

The earliest capital of the Fogg Museum may even antedate the sack of 1171. Certain draperies recall those of Gillo. On the principal face is represented the Feast at Emmaus (Figure 17). Christ in an aureole is seated between the two disciples. With His left hand He breaks a bread; with His right He blesses. The disciples are in the act of recognizing Him; their astonishment is well indicated. On one of the small faces is represented a city, Jerusalem or Emmaus (Figure 19), as in the capital of Moutier-Saint-Jean; on the opposite long face, the Journey to Emmaus (Figure 18). The disciples have staffs, but Christ is distinguished neither by a cruciform halo nor by the resurrection cross. As M. Sahuc has remarked the sculptor seems to wish to preserve His incognito. On the fourth small face of the capital is the *Noli me tangere* (Figure 20).

The second capital represents the *Majestas Domini* (Figure 21). Christ, seated on a throne, is surrounded by an aureole sustained by two angels. On the other faces are apostles, barefooted (Figure 22).

The iconography of the third capital is most unusual. Like the right-hand lintel of the outer porch at Charlieu, it represents the Sacrifice of Blood and Bread according to the Old Testament, of course



Figure 17. FEAST AT EMMAUS

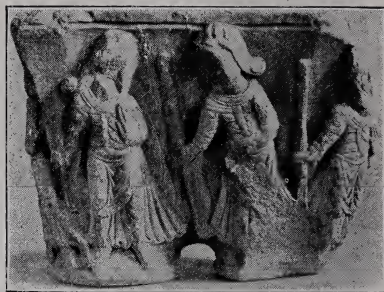


Figure 18. JOURNEY TO EMMAUS

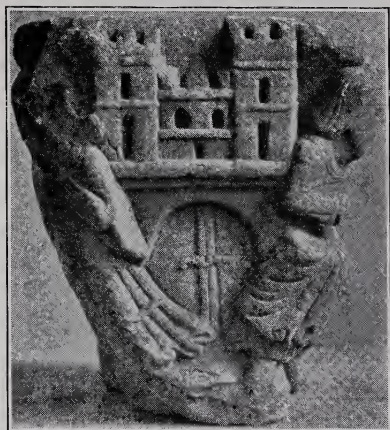


Figure 19. VILLAGE OF EMMAUS ?



Figure 20. NOLI ME TANGERE



Figure 21. MAJESTAS DOMINI



Figure 22. APOSTLES

CAPITALS FROM SAINT-PONS



Figure 23. ALTAR OF THE ANCIENT LAW



Figure 24. SACRIFICE OF BREAD



Figure 25. FEAST AT THE HOUSE OF SIMON



Figure 26. KITCHEN SCENE



Figure 27



Figure 28

CHRIST IN THE HOUSE OF MARY AND MARTHA

CAPITALS FROM SAINT-PONS

symbolical of the Eucharist. The subject is inspired by Deuteronomy xvi, 2. On one of the smaller faces is seen the altar of the ancient law (Figure 23); above it appear the heads of two animals waiting to be sacrificed. To the left stands the priest with the sacrificial knife; to the right a Levite with a club. The three remaining faces of the capital are occupied with the representation of the Sacrifice of Bread (Figure 24).

The last capital, the style of which in its daintiness almost suggests the fourteenth century, represents the Feast at the House of Simon (Figure 25). Christ, seated at table between an apostle and another person, engaged in pouring wine from a carafe into a cup, points at the Magdalen, who is anointing His feet. On the right side is the kitchen in which the feast is prepared (Figure 26); women are cleaning fish and pouring water into a cauldron while a pot hangs on a peg above. The remaining faces (Figures 27 and 28) probably show, as Professor Post suggests, Christ in the house of Mary and Martha (St. Luke x, 38-40). He is seated; behind Him are two disciples; Mary sits at His feet; Martha cumbered about much serving stands behind.

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